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TRICK PHOTOGRAPHY.

A handbook describing all the most mysterious photographic tricks.

By

RICHARD PENLAKE

(Author of "The Artful Amateur").

London:
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1906.

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TRICK PHOTOGRAPHY.

1.—Herschel's Magic Photographs.

This is one of the best known and easiest of photographic tricks. It is sometimes used by fortune-tellers at bazaars, etc., and is based on a process introduced by Sir John Herschel.

A person is given a piece of paper apparently quite plain, and asked to press it between two pieces of blotting paper, when a portrait or view at once appears. The secret of the process is this. A print is first of all made on ordinary P.O.P., and fixed and washed in the usual way (bromide paper may be used if desired), but not toned; after a good washing, it is bleached in a saturated solution of bichloride of mercury until the image is white and cannot be distinguished from its white support; in this state the paper may be dried and put aside. Have two pieces of blotting paper saturated with a strong solution of hyposulphite of soda as used for fixing, and when it is desired to make the picture appear place the bleached print in between the damp blotting paper and press for a few seconds when the picture will be restored.

The sheets of blotting paper can be carried in a pocket book. By having other sheets of blotting paper saturated with the mercury solution the pic-

tures may be made to appear and disappear at will. Some makes of paper act better than others; the old-fashioned albumen paper works, I consider, best of all.

An extension of the above process is to vignette or mask a portrait upon a sheet of paper and draw round it a window, frame, or something of the sort with good Indian ink that will not run when wetted. Bleach out the portrait as above, and the head may be made to appear and disappear from the frame or window.

2.—Man in a Bottle.

ONE of the most amusing of tricks is to produce the photograph of a bottle in which stands a human being. To produce this we must first of all have a perfectly black background, or one that will photograph quite black. A black background is one of the most useful things a trick photographer can have, as all sorts of funny things can be produced with it.

The figure must be placed on a stool covered with something black, and posed against the black background. The position of the subject must be carefully noted or marked on the focussing screen. The necessary exposure should then be made. The plate must not be developed as the *same* plate is to be used for the bottle. If we did develop the plate we should find the picture of the sitter and nothing else, because the black ground and stool would not show. The bottle must now be placed in a suitable position for photographing, and so arranged on the focussing screen that the interior of the bottle is large enough and in the right position to include the

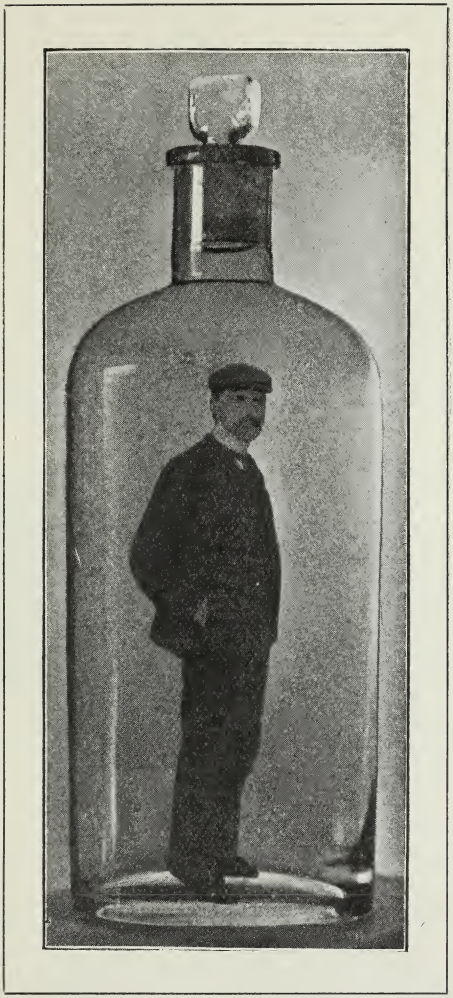


Fig. 1.—MAN IN BOTTLE.

Silhouettes.

Fig. 4.– CHRYSANTHEMUMS.
By W. P. Barringer.

Fig. 5.—PORTRAIT STUDY.
By W. P. Barringer.

Fig. 6.—TALKING TO HERSELF.
By J. H. Crabtree, F.R.P.S.

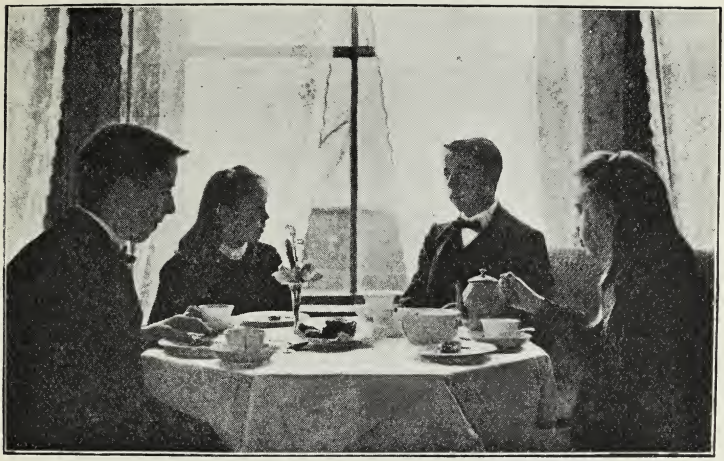


Fig. 12.—A DOUBLE DOUBLE. *By J. H. Crabtree, F.R.P.S.*

Fig. 13.—A DOUBLE. *By R. H. Anthony.*

Fig. 14.—A "FOCUS" GIRL

Fig. 15.—DR. PICKERING PLAYING "NAP" WITH HIMSELF.

man. This can be easily seen if we have the position he occupied marked on the screen. The second exposure—the bottle—is then made on the same plate. On developing we shall find a double exposure—the man and the bottle, and if they have been correctly placed we shall find the man standing, as it were, in the bottle (Fig. 1).

This trick may also be done by double printing.

3.—Simpson's Invisible Photographs.

Mr. Wharton Simpson many years ago invented the "invisible" photograph. Pictures which cannot be seen at all when dry, but appear when wetted. Take a sheet of paper of a kind that will freely absorb water, and size by floating on a gelatine solution for five minutes; the solution may be made by melting 10 grains of gelatine in 1 oz. of water. When quite dry sensitise this by immersing for a few seconds in a solution of bichromate of ammonia, 20 gr.; water, 1 oz., and dry in a dark room. Use a good brilliant negative and print on the paper as long as you would for P.O.P., the result should be a good brown image on a yellow base. Wash in a few changes of warm water to remove yellowness and the unchanged sensitive salts. A little metabisulphite of potash added to the water will, I find, improve the process, and remove the slight greenish tint of the image. The last traces may be removed by leaving the print in cold water for an hour or so. Finally, the print may be taken out and dried. When dry the image may be made to appear by soaking in cold water. The operation may be repeated at will.

4.—Silhouettes.

SILHOUETTES, or "black profile" pictures, are interesting old relics of photography, and easy to make. They are said to be named after Etienne de Silhouette, who in 1757 made great savings in the public expenditure of France; some authorities assert that he devised this method of taking likenesses to save expense.

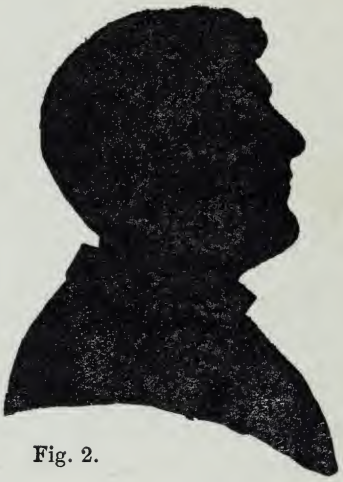


Fig. 2.

Briefly, all that is required to make silhouettes by photography is a white background, against which the sitter is placed in profile. A very quick exposure is given and developed harshly, so that no details show in the face. I illustrate (Fig. 2) a good example.

Other styles are also illustrated in Figs. 4 and 5, by W. Perry Barringer. Now there are several ways of making these, both by day and artificial light.

My favourite way is shown in the diagram (Fig. 3). I place a white sheet in the doorway, and make the room as dark as possible by closing the shutters or drawing the blinds. The camera and sitter are placed as shown. If there is daylight enough in the passage to illuminate the sheet, daylight can be used, but if I work at night, I burn magnesium in the passage at a point directly behind the sitter's profile.

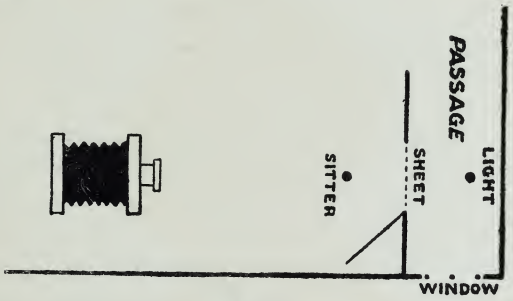


Fig. 3

An ordinary window covered with a white blind or sheet may be used in daytime, if the window be low enough and the shape of the panes do not show through the blind. Having described the principle, the amateur can work out his own system, according to the accessories at his disposal.

If heads such as Fig. 2 are required, the lower part of the bust can be stopped out with non-actinic water-colour, or a piece of red paper may be cut to the desired shape, and pasted on the glass; but if full-length or three-quarter figures are required, this faking is not necessary.

Mr. Barringer, writing on this subject, says:— Strictly speaking, silhouettes should have no "half-tones," but the writer considers a touch of grey here

and there is a great improvement to the picture, and tends to dispel the "cut out" appearance given by the featureless black. (See Fig. 6 by J. H. Crabtree.) A slightly longer exposure ensures this, or the subject may be placed closer to the background, thus receiving a portion of the light from behind the latter. All that is required in connection with the work is a white sheet and 3 or 4 feet of magnesium ribbon. The sheet is hung before a doorway, or if using daylight before a window, and the subject is placed in front and sharply focussed (if necessary using a small stop to obtain definition). The services of a friend are required at this stage, and he should be instructed to light about 8 inches of magnesium ribbon behind the screen and slowly move it about in a line with the subject, but not too close to the sheet. The operator must open the shutter immediately the ribbon ignites, the exposure continuing as long as it burns. There should, of course, be no light whatever the camera side of the screen.

Slow plates are preferable to very fast ones as density in the background (a *sine quâ non*) is more easily obtained, and a hydroquinone or strong pyro soda developer should be used at full strength to give contrast. Print on gaslight paper, using a metol developer to produce pure blacks, but for a border design an under-exposed print developed to a pale grey will give an unique effect. For this the subject is arranged so as to leave a space in the centre for the picture proper—the silhouette photo forming an effective frame. In printing the border the centre must be masked and vice versa.

Figs. 4 and 5 were both taken in the manner above described, at an aperture of F.16, on "medium" backed plates.

5.—Doubles.

DOUBLES are perhaps the most popular form of trick photography, and as the subject is somewhat lengthy, I propose to deal with it in two parts: (1st) Those obtainable with ordinary backgrounds and under ordinary circumstances; and (2nd) Those for which a black background and no other accessories are required.

Most of my readers are familiar with the double photograph; I do not mean the stereoscopic print,

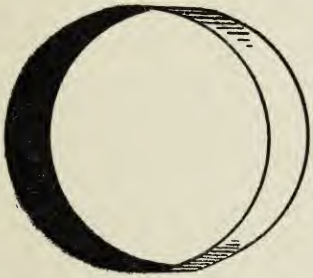


Fig. 7.

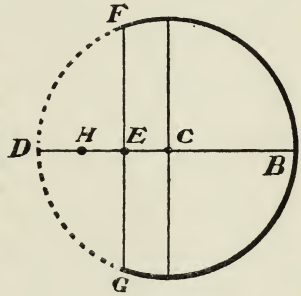


Fig. 7A.

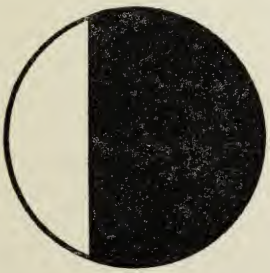


Fig. 8.

Fig. 9.

but those pictures which represent a man playing cards, chess, etc., with himself, etc. These are very easy to make, and I give three methods below, in the order of their simplicity. I have used them all at one time or another, but I much prefer the partial lens-cap method, which has been described many times by various writers, but none in my opinion have done it so well as J. H. Crabtree, in "Focus." He classes the three methods as follows:—(1st) The partial lens-cap method; (2nd) Covering card method; (3rd) The use of hinged doors.

THE PARTIAL LENS-CAP. This is arranged in a few minutes. Take your thick, round ruler, and a strip of thin cardboard half an inch broad. Get your capsule of seccotine or your glue-pan, and make a cylindrical roll of cardboard (Fig. 7) to fit on your lens-mount. Line this inside with black cloth or velvet, and be sure that it is made to fit the lens-mount quite easily. Do not let it grip tightly, as it is to be easily removed when in use, without vibrating the camera. Cut out from a square of cardboard another piece (Fig. 7A)—circular in shape—which will just fit on to one end of the little cylinder you have made. Carefully note the central point C in the circle and divide the radius CD into three equal parts at EH. Through E draw FG and cut off the segment FDG. Now glue the remaining segment FBG on to the end of the half-inch cylinder, and you obtain a partial lens-cap (Fig. 8) as required. Place the partial-cap on the lens mount and you are ready for focussing your subject. If the cap aperture is on your left, he will appear on the right of the focussing screen,

and vice-versa. If your cap aperture does not exactly cover one-half of the screen, stop down till it does. The cap aperture and the stop have to be adapted to each other, so as to cover half the plate. If you have a small cap aperture you may use a larger stop, while a larger cap aperture demands a relatively small stop. A little manœuvring will properly arrange this. The dividing "line" will not be finely cut, but the edge of one exposed half will be "vignetted" into the edge of the other.

Expose then for one position, say, Hector sitting on your left. Then close your shutter and Hector takes another position on your right. Now turn the lens-cap just half-way round (Fig. 9) and expose again for exactly the same period as before. The subject now appears on both halves of the plate. Develop, fix and wash as usual.

Covering Card Method. This is preferred by some "doublists" as giving more certain results.

The ordinary camera-back contains an opening into which the dark slide is inserted. This aperture ($4\frac{1}{4} \times 3\frac{1}{4}$ for quarter-plate) is now to be covered one-half at a time.

Just look at Fig. 10, which represents the camera back opening. Bisect the opening at the points A A. At B B insert two drawing-pins, and at C C C C, just a little lower than B, insert four small tacks or screws. Now cover each half of the opening with a piece of cardboard which will rest on C C and be held tightly just under the heads of the drawing-pins B B. The cards will be quite firm; if you have any doubt, drive in another pin at D. The cards must meet exactly in the middle, slight notches at B B will ensure this. All is now ready. Place Hector

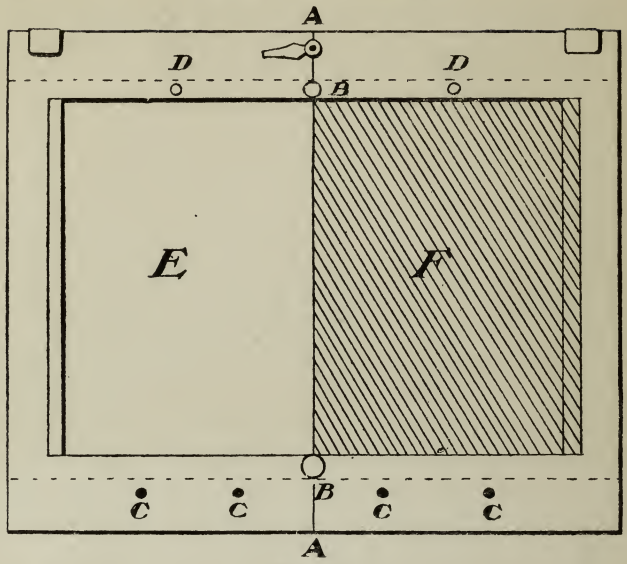


Fig. 10.

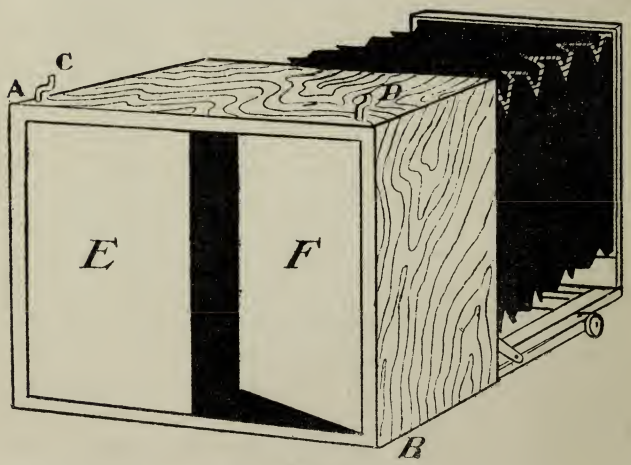


Fig. 11.

Fig. 16.—A STATUETTE PORTRAIT.

Fig. 17.—HOW STATUETTE PORTRAITS ARE MADE.

Fig. 18.—A GOOD UNDERSTANDING.

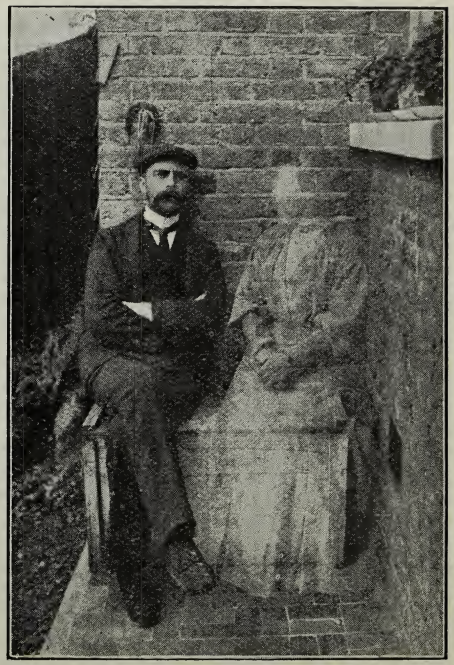


Fig. 19.—A GHOSTLY FORM.

Fig. 22.—HEAD ON PLATE. *By J. H. Crabtree, F.R.P.S.*

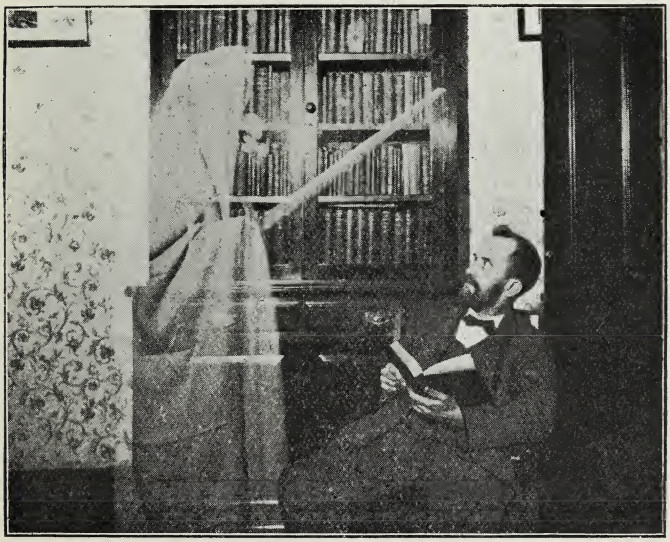


Fig. 23.—A GHOST *By J. H. Crabtree, F.R.P.S.*

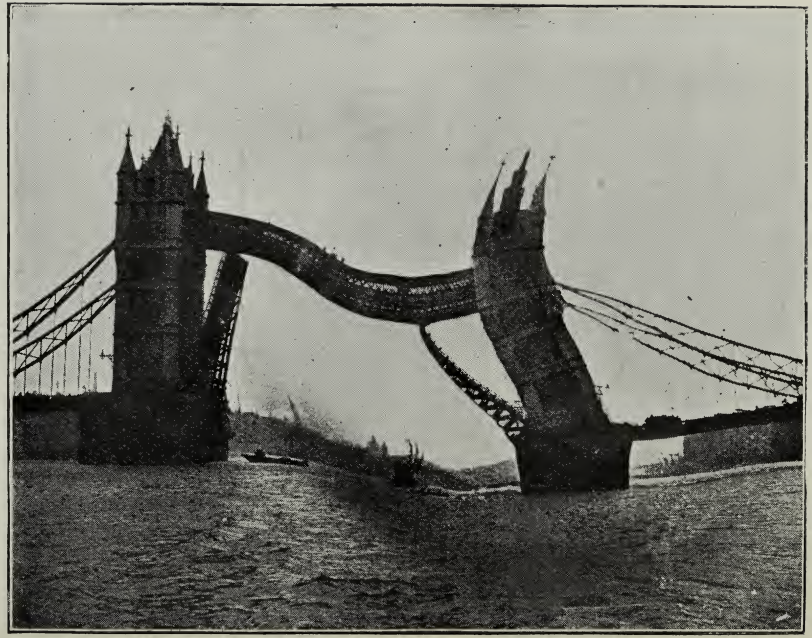


Fig. 24.—THE TOWER BRIDGE AFTER AN EARTHQUAKE.

on your left again, and put in your left card E. Hector is now exposed on the right half (F) of the plate. Close your shutter, and Hector will remove to a position on your right. Close the dark-slide, remove the diaphragm, take out your left card E and put in your right card F. Expose again. Hector now appears on the left half, E, of the plate.

Method with Hinged Doors. This method requires an additional box to the back of the camera. Any cabinet maker or an amateur who is natty at tools can easily make this. It is illustrated in Fig. 11.

The box A B is made much like a plate-changing box to fit into the dark-slide groove, and has a similar groove fitted in it to hold the dark slide. For a ¼-plate the box should not be less than 3in. deep. Two metal doors, E F, are now soldered to upright rods C D, whose tops are turned like handles. This arrangement allows either door to be opened at will from the outside—a decided advantage. The operation of exposure is precisely similar in principle to that in the card-covering method.

Place Hector on your left, open the door F and expose. Close F and Hector will take his next position on your right. Now open the door E and expose again. Hector now appears on both halves of the plate. Note well that the doors E and F must be firmly hinged and meet in the centre.

Fig. 12, by Mr. Crabtree, is a capital specimen of a "double double," and 13, by R. H. Anthony, a single double; in the latter the figure on the right has unfortunately been placed on sloping ground, and therefore appears lower than it ought.

6.—Doubles with Black Backgrounds.

A BLACK background is invaluable for an amateur who wishes to produce mysterious pictures. The ground should be perfectly black (or a very dark red), and it must be stretched so tight that no creases or folds appear, or the required effect will be lost in the finished picture.

Such a background may be made by stretching any dead black material on a frame the required size, or any other coloured material may be used if coated with a dead black colour, such as may be obtained by mixing lamp black with turpentine and gold size.

Dr. Pickering has done some clever work with a black background, and I give below a few details which he supplied to "The Magician's Handbook." :— If it is decided to produce a picture of a man playing cards or chess with himself, a table containing what is necessary must be placed opposite the centre of the background with a chair on one side upon which the subject sits. Care must be taken that no part of the subject overlaps the table. The plate is now exposed, for which purpose a time valve shutter will be found very useful, as it can be set for varying exposures, thus ensuring the other half of the plate receiving an exposure of the same duration. The chair is now removed to the other side of the table, care being taken not to move the camera or the table, and after the sitter has taken his second position, the plate is exposed a second time, and may then be developed. It is better if the whole of the table comes in the first half of the plate, to remove it after the exposure, the chair being arranged in its proper place before the table is taken away. This obviates the tendency towards over-exposure, as the table

would by the first method receive double the exposure of the sitter, and it also prevents accidents happening by moving the things on the table. A table cover is best avoided as it blows about. If it is required to take a photograph with three positions of the same individual, three exposures will be necessary, care being taken that nothing overlaps.

The picture (Fig. 15) of Dr. Pickering playing "Nap" was obtained by the aid of a black background, fixed up out of doors. The table and chairs were first arranged and focussed, in order to determine the dimensions of the picture and arrangements of the figures. The chairs at the sides were next removed, and the central figure exposed. The table and chairs were next removed, the chair being placed in its previously-indicated position on the right, the second exposure then being given. Again the chair was removed, and placed in position on the left-hand side, and the third exposure given.

In taking photographs where the sitter is in different places, it is necessary to use rather a small stop, otherwise they will not all be in sharp focus.

A group of the same individual may be taken by carefully measuring on the ground-glass, so that no part of the figure overlaps the rest.

A great variety of interesting photographs may be produced by means of the black background, of which, some of the following may be attempted.

Playing chess, playing cards, a man shooting at himself, boxing, fighting, kicking, photographing, throwing up balls and catching them—the balls being suspended in the air by means of black thread; or a series of photographs may be arranged, such as a

man having a glass of beer with himself, the second position showing that he is getting somewhat merry (several bottles being placed on the table), and in the third position he may be represented as "hopelessly gone," the table being covered with empty bottles and other signs of "a bust up."

When it is necessary to produce contact between the two figures, it is far more difficult to obtain good results, but with a little patience negatives well worthy of the trouble can be obtained. In order to obtain the photograph of a man lighting his cigarette from his cigarette, two people should be focussed in the required position, and the cigarette drawn upon the focussing screen, the sitter keeping his hand in the exact position indicated. The exposure for the first photograph is then given, and the sitter is then placed upon the other side, and his hand with the cigarette adjusted until it corresponds with the point of contact on the ground-glass, when the second exposure is made. Several attempts will probably be necessary before it is found that the second cigarette "touches the spot."

If half of the sitter be taken on one side of the plate, and half on the other, a photograph may be obtained giving two profiles of the same person.

The many other tricks which can be performed with the aid of a black background will be found under other headings, e.g., "Man in Bottle," "Head on Plate," "Statuettes," "Magic Vignettes," etc.

Fig. 27 is a double-headed trick picture, taken with Butchers' "Craven" camera. This camera is fitted with a duplicator, which consists of a thin plate of metal, which is fixed to a rod, and worked with a lever outside the camera, and it is so arranged that

it covers up first one half and then the other half of the lens. Fig. 27 was taken as follows:— The "sitter" first stood up slightly bending her head and body to one side, and then the half of the plate that corresponded to that side (taking care to observe that it is the side the reverse of what it appears) was exposed, then without moving either the camera or the "sitter" from the position she stood, and only requesting her to bend her head and body to the other side, the duplicator lever was moved over and another exposure made.

At the same time the cameras fitted with duplicators can be used just as any other camera, as the duplicator can be moved right out of the way, and an ordinary photo taken.

7.—Tricks with Sulphate of Quinine.

An acidulated sulphate of quinine solution has the peculiar property of impressing a wet collodion plate when a distinction is quite invisible to the eye. The quinine, however, must be acidulated with sulphuric acid and not hydrochloric. As such a mixture, which is clear and white to the eye, photographs black, it may be imagined, several tricks may be played with it. All sorts of stories have gone the rounds about sitters painting designs on their faces with this invisible solution, and visiting professional photographers, who could not account in any way for the markings which could be seen on the faces when the negatives were developed. Such stories may or may not be true; anyway, it is possible to have some rare fun with it.

The solution may be painted on the features, or the background—a very light one must be used.

Ghost-like forms may be outlined which cannot be seen by the eye, but which will show quite plainly in the photograph.

A simple and interesting experiment, showing the action of sulphate of quinine, is as follows:—Take three glass test tubes and place them upright against a white or fairly light background; fill one with ordinary ink, one with water, and one with sulphate of quinine. We then have to all appearances two white solutions and one black, but if we photograph them we shall find the result to be one white and two black, the quinine photographing almost, if not quite, as black as the ink.

8.—Statuette Portraits.

STATUETTE portraits are not difficult to make; they are novel, and their method of production is a puzzle to the uninitiated. Fig. 16 shows us a properly finished statuette portrait, while Fig. 17 "gives the show away," and explains one of the easiest ways of producing them.

A papier maché bust (sold for the purpose by some of the large dealers) was used, but it is quite possible to do without it. If the reader possesses a pedestal of a suitable size, it is only necessary to properly drape the model and stand behind it. The breast is uncovered, and some soft white or pink material arranged in suitable folds over the shoulders, in such a way as to appear to belong to the pedestal. If one intends to do only a few statuette portraits, it is not worth while buying a papier maché bust for the purpose.

Some amateurs who are also designers will find no

difficulty in sketching a bust and cutting out the same from a sheet of white cardboard. If it be sketched and cut as shown in Fig. 17, not forgetting the opening for the neck, it will only be necessary to pose the model behind it as shown.

A black background must be used, and in order to get the best effect, the hair (if not very fair or white), face, and neck should be liberally powdered, say, with rice flour.

Whichever method we employ for arranging our model, the resulting negative should be practically the same, namely—clear glass, or nearly so for the background, and considerably more of the body of the model showing than is necessary for the finished result.

We get the finished result by cutting away the film, or double printing. If we cut away the film we must use a very good and sharp pen-knife, and go carefully round round the pedestal to the arms on each side, and scrape away all we do not require, leaving just the part to form the statue. Double printing is not so tedious, and is the best to employ if we require only a few prints. First of all take a print from the untouched negative on P.O.P. Do not tone, but simply cut out the statue as we require it, say, as Fig. 16; then take a piece of plain glass and lay on it the cut-out portion we require, which will go black; take another piece of P.O.P., and place over the cut-out piece, and print in a frame as usual. Print very deeply, and this through the plain glass will give us a very darkly-printed piece of P.O.P., with a white space the shape of the bust we require. We can then take the original negative and print the part we require on the white space

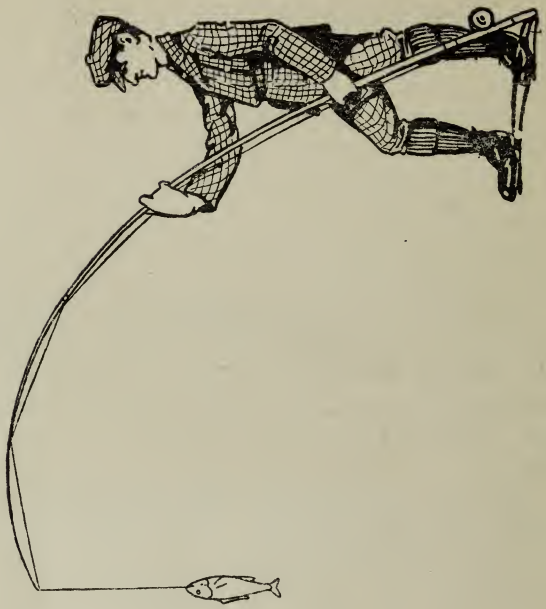
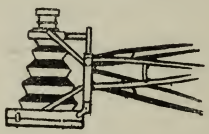


Fig. 21.



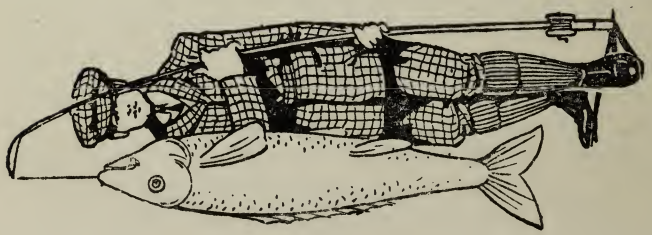


Fig 20.

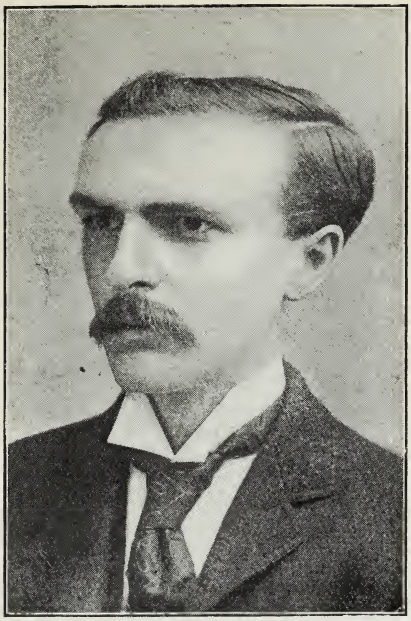


Fig. 25.—DISTORTION BY STRIPPING.

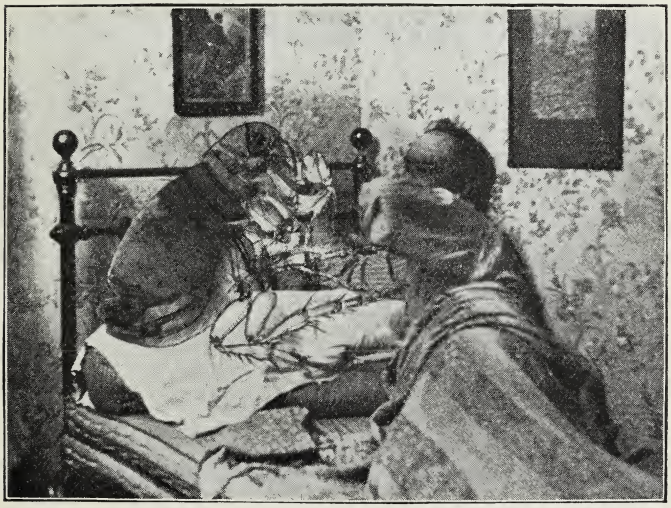
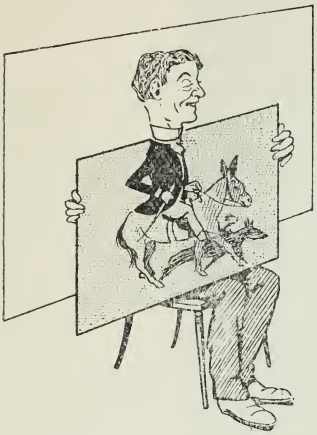


Fig. 26.—"THAT'S A VALIANT FLEA." *Shakespeare.*
(A specimen of double printing.)

Fig. 27.—"TWO HEADS ARE BETTER THAN ONE."

Fig. 28.—PRINT FROM A READY MADE "COMIC" NEGATIVE.



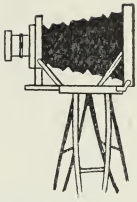


Fig. 29.—HOW THE PICTURES BELOW WERE MADE.

Fig. 30.—A WANDERING MINSTREL.

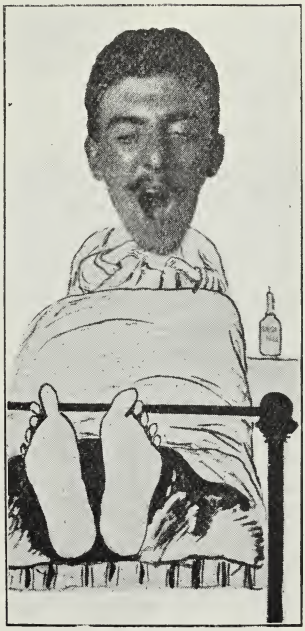


Fig. 31.—EARLY TO RISE.

Fig. 32.—A LITTLE TOP HEAVY.

Fig. 33.—THE LAST STAGE. (A Tea-Tray Landscape). *By W. Perry Barringer.*

reserved for it. It wants carefully arranging in the frame to fit. We can then tone and fix as usual.

Blocking out the negative with opaque water-colour will not do, as it would give us a white ground, and it is black we want.

9.—Tricks with Wide-Angle Lenses.

It is a well-known fact that lenses embracing a very wide angle give distortion with certain subjects; it is therefore a very simple matter to do some very startling tricks with them.

Objects near to the camera may be made to appear exceptionally large, and the distance may be made to appear much further away than it really is.

One of the best known tricks is that shown in Fig. 18. Such an effect, but not of so large a degree may be obtained with all lenses, but with a very wide angle lens the boots may be made to appear an enormous size. The nearer the lens, of course, the larger they will appear. A very small stop must be used, so as to get the near objects in focus, as well as the distant.

Another and a more startling effect may be obtained, say, of a fisherman who, as a rule, loves to brag about his catches. By placing the fisherman with a small fish on the end of his line in front of the camera in the positions shown in the rough sketch (Fig 21), a result something like Fig. 20 may be secured. The effect is, of course, due to the fish being near the lens, and therefore exaggerated in size when compared with the man who is some distance away, and on a different plane. A very small stop must be used, as for the boot picture.

Fig. 46 is another example. The left hand is distorted, and the bottle exaggerated in size; the latter in reality is very little larger than the glass. The head on the window curtain is an example of double printing.

10.—Ghosts.

THIS is not the place to discuss the genuineness of the so-called "spirit photographs" issued by spiritualists. My aim in this note is to tell how they may easily be made at home by faking, or double exposures, such as Fig. 23, for example, by J. H. Crabtree, F.R.P.S.

All amateurs have at one time or another made the mistake of making two exposures on one plate when working in the ordinary way, and will have noticed what peculiar and ghostly effects are obtained; this then is the basis of ghost or spirit photography. In one case it is purely accidental, but in the other the two exposures on one plate are carefully arranged and intentional.

Ghost pictures may be taken in many ways, but as this manual is for beginners, I will describe the simplest. Suppose we want a picture something like Fig. 23. We must first prepare our ghost by dressing up someone in the orthodox ghost style by draping a figure in a white sheet. The scene must be selected, and as it is as well to have a rather dark place in it, in which the ghostly form may be posed. Having selected the setting we must pose our proper sitter and the ghost. Next focus and prepare all ready for the exposure. When all is ready give about half the exposure, cap the lens and take away the ghost; then complete the exposure. The negative will then show the sitter and

scene properly exposed and only a ghostly image of the ghost with the objects behind showing through, because of the double exposure. The proper sitter must not move between the two exposures or a double image will appear.

Another way is to take a much under-exposed picture of the ghost alone against a black background and to use the same undeveloped plate for the picture proper, no matter what the subject. If the exposures are rightly managed we shall have a negative showing the proper view or sitter, with a thin or weak image of the ghost upon it. Suitable subjects will suggest themselves to amateurs.

It is not necessary to dress up the ghost as such, as an ordinary figure (if much under-exposed) may be used. See Fig. 19.

Mr. Crabtree describes in "Focus" a method of securing ghosts by flashlight:—Having obtained your flash powder, make a powder-stand of home-made materials in this way. Look out a long brush handle or similar piece of wood about 6 feet long; attach to it a pedestal one foot square and a top or table of the same area. You can easily fasten your top and pedestal by a couple of strong screws or angle plates. Cover the top of the stand with a tin plate folded under so as to be firmly held by the stand-top. This stand may now be clamped to a chair or stool by means of a small screw clamp. You thus get an altitude for the stand-top of 6 to 8 feet.

Now prepare your ghost, preferably a tall young lady who will enter into the "spirit" of the game, and let her be draped with a white cloth so as to hide all facial parts. If facial parts are to be included they should be "bleached" with a gentle covering

of whitening. The drapery should be as free as possible from seams or cross lines, and the creases should lie in gentle folds from head to feet. Place the "visible" subject in such a position as to show some relationship between him and the phantom. His expression should be one of horror, sympathy, joy or surprise.

Subject and ghost now being arranged, focus both carefully, using as large a stop as possible—not smaller than F16; a good lens will focus well at F8 if the planes of the two figures are near together. To focus critically, mark a piece of notepaper diagonally with thick and thin black lines. Let a helper hold this notepaper with a lighted vesta in front of it near the figures. You can then focus sharply. On the stand-top place a small thimble-full of powder near one corner of the tin plate. Near the opposite corner place a heaped-up teaspoonful of powder formed in a narrow ridge—do not pile it up like a cone. Set the powder stand with its top 3ft. to one side of the camera and about 2ft. above it. Light a long taper, keep your gas or incandescent mantle burning, tell your subject and phantom to keep still for a moment, uncap the lens, and—at arm's length—ignite the thimbleful of powder. It flashes at once. Cap the lens. The sitter must remain still while the ghost clears away. Now uncap the lens and touch the larger ridge of powder; it flashes brilliantly. Cap the lens; the exposure is complete. The plate should be extra rapid and backed. Pyro-metol is good for developing. I dissolve a few grains of dry metol in 4 drams of warm water, and add one dram of pyro (10 per cent. solution), one ounce of washing soda (10 per cent. solution), and two ounces of water.

11.—Printing Photographs in a Bottle.

Procure a bottle of the ordinary round shape and of the size required; to secure the best results the glass must be exceptionally thin and clear. The ordinary thick white wine bottle will not do and success depends almost entirely upon the thinness and purity of the glass. Briefly, the process is to coat the inside of the bottle with sensitive emulsion and print on it from the outside.

Make the emulsion as follows:—Take the whites of two eggs, and add to the albumen 20 grains of ammonium chloride dissolved in $\frac{1}{2}$ oz. of water, and 60 drops of spirits of wine. Beat the mixture to a froth and allow to settle; then filter through cotton wool into the bottle to be used. Evenly coat the sides by twisting it round and round, then pour off and allow it to dry. When the inside of the bottle is dry repeat the operation.

The coating in the bottle must now be sensitised. This is done by mixing a solution of nitrate of silver, 40 grains, to 1 oz. of water, and turning it round in the bottle for about two minutes; then pour off and allow to dry in the dark. The neck of the bottle must then be held over another one containing ammonia so that the fumes may enter it.

Film negatives must be used for printing. Attach one round the bottle by means of indiarubber bands and cover up the rest of the bottle so that the superfluous light will not act upon it. Print very deeply, and tone and fix, etc., by placing the various solutions in the bottle. To show up the image thus obtained to the best advantage the bottle should be coated inside with white enamel.

12.—Caricatures.

CARICATURES BY HEATING. Very funny portraits and views may be obtained by heating a wet negative (Fig. 24). The negative after the final washing is placed in a rack until all the water has drained off; it is then warmed over a flame or before a fire until the gelatine runs, it is then cooled and dried. The drawback of this trick is that no one knows exactly what effect one will get, anyway the picture will be distorted and some very funny results may be obtained.

CARICATURES WITH PAPER NEGATIVES. Some very funny paper negatives are now on the market and the one reproduced (Fig. 28) in this book is by Messrs. Butcher. These prepared negatives may be printed from in the usual way and a head vignetted into the little space provided for it. There are some scores of such humorous sketches on the market and they are very easy to use. It is a very simple matter to vignette a head into them from an ordinary negative.

CARICATURES WITH SPECIAL FOREGROUNDS. These are familiar to all visitors to the seaside. A foreground with a design upon it is bought or prepared by any artist and a hole is left for the sitter's head. The head is placed in the aperture, the sitter holding the foreground and standing behind it; the whole is then photographed. In some cases only the design is used, the head placed above it as shown in the diagram (Fig. 29), in which case a piece of cardboard or something the same colour is used as a background. If properly lighted, and well developed, the division will not show.

The designs may be had for about half-a-crown each. Messrs. Butcher, who have a large selection, kindly lent me two which I illustrate (Figs. 30 and 31). Similar effects may be secured by double printing—first copying a humorous drawing and joining a portrait head on to it.

Caricatures by Copying. One of the simplest ways of making caricatures, particularly a picture of a large head on a small body, is by taking two pictures of one individual—one of the body on a small scale and one of the head on a larger scale. We can then take prints from each, and cut out the large head and paste on the small body, placing the cut-out head over the small one. Any signs of the cutting and joining may be removed by the use of water-colour paint. The whole may then be copied (Fig. 32). Another way of using the two negatives is by double printing.

Another way is to cut out a head from a photograph and paste on to a drawing—a well-known advertisement is a capital subject—and copy the lot. For Fig. 14 I cut out the girl from the title page of Focus, pasted on a head, and then copied it.

Caricatures by Distorting the Film. A trick somewhat similar to that of heating and melting the gelatine is as follows: Strip the film from a glass portrait negative with hydrofluoric acid or any of the other well-known methods. Then wash the film well and return to the glass support. By stretching the film one way or another and allowing to dry in the distorted position, the most grotesque effects can be obtained (Fig. 25).

Caricatures with Mirrors. Distorted portraits may be produced by means of curved mirrors, such

as we sometimes see placed in shop windows or doors to attract attention. A convex mirror is placed in front of the sitter, and the camera is placed behind him. In order to prevent the camera being reflected, a dark background is placed between the two, provided with a round aperture, through which the lens of the camera is pointed at the sitter. This aperture may be easily rendered invisible in the negative by retouching. It is advisable to arrange the mirror on a stand which admits of its being raised or lowered, as by this means a large head and a small body, or the converse may be produced. If the camera be placed sidewise, instead of directly opposite the sitter, the person will appear curved.

13.—Double, or Combination Printing.

MANY tricks and some very pretty results may be obtained by the use of two or more negatives on one print. The late H. P. Robinson produced some of his best studies by this process, so did Rejlander, who used no fewer than 30 negatives for his picture, "The Two Ways of Life." One need not, however, go to this extent, as puzzling pictures—say, St. Paul's on Hampstead Heath, or the Monument in Hyde Park—may be produced by the use of two negatives.

One of the most suitable applications of combination printing is the introduction of suitable backgrounds and surroundings to figure studies.

To print in a background, first carefully block all the figure negative out, all but the figure, with red paint or black varnish, working round the delicate parts on the film side, and the straighter lines of drapery, etc., on the glass side. Make a print from this, which will show the figure standing against a

Fig. 34.—FIGURE (ENLARGED) USED FOR Fig. 36.

Fig. 35.—BACKGROUND USED FOR Fig. 36.

Fig. 36.—Figs. 34 & 35 COMBINED.

Fig. 45.—A MAGIC VIGNETTE.

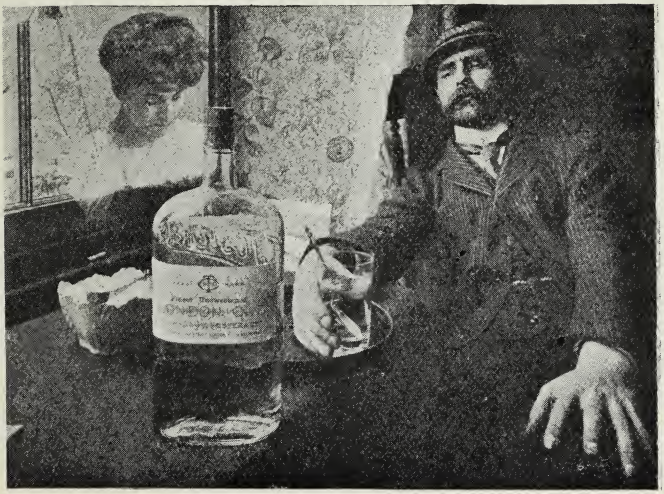


Fig. 46.—"DRINK TO THE LASS." *Sheridan.*

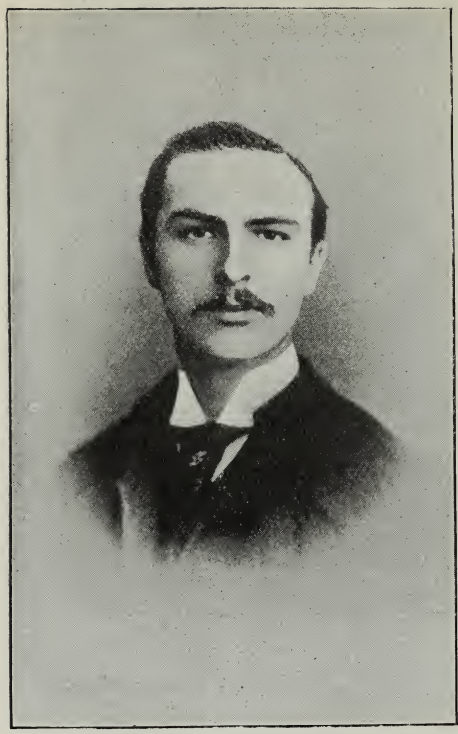


Fig. 47.—ORDINARY PORTRAIT.

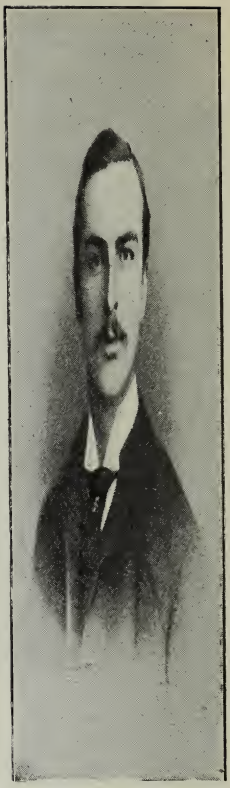


Fig. 49.—A LEAN PORTRAIT.

Fig. 48.—A FAT PORTRAIT.

white background. With a small, sharp pair of scissors, cut carefully round the figure and lay it in the light to blacken. Select a suitable background negative, place it in a frame, and place the blackened figure on the part you require it to appear when finished, and print as usual. When printed, we have a background print with a white space for the figure to occupy. Again place the blocked out figure negative in a frame, and carefully adjust the white part of the background print over the figure, and print as usual. This is a very delicate operation, because, if the two do not exactly coincide, a white line will be left at one side and a black one at the other side

Some advocate painting on the print in the following manner:—The negative containing the figure is blocked out with opaque as before, and a print taken. The figure on the print is then painted over with a non-actinic water-colour—red or gamboge. When the paint is dry, the print is exposed behind a landscape negative, taking care that the latter is not printed too deep. The washing, of course, removes the paint, when the print is toned and fixed as usual.

Fig. 34 illustrates a figure to be placed in the landscape (Fig. 35), and Fig. 36 shows the finished result. (See also Fig. 26 for another example.)

Groups of cattle can often be printed in a landscape with good effect, and in time, with a little practice, we may be able to combine the good portions of three or four negatives into one picture. Considerable artistic skill is, of course, required; knowledge of light, shade, and perspective, too; and, above all, the patience of Job.

14.—Big Head on Small Body.

FOR particulars of the easiest way of producing these pictures, see "Caricatures by copying." If one has a black background there is yet another dodge for producing them. Place before the sitter a black screen in such a manner as to cover the whole of the body except the head; then photograph the head as large as required. Raise the screen so as to cover the head and show the body up to the neck. Take the camera back and photograph the body as small as desired. In printing, superimpose the two negatives so that the large head appears over the small body. Films are the best to use for this trick, as the distance between the image and the paper is not so great, and they as a rule print more distinct. With care, however, excellent results may be obtained with plates. For a good example, see Fig. 32.

15.—Portraits with Parallel Mirrors.

IF two mirrors are placed parallel to one another, as shown in the diagram, Fig. 37, and a person placed between, say, at the spot marked S, quite a large number of portraits of him or her may be taken at once, and a result something like the sketch (Fig. 38) may be obtained. Two fairly large mirrors are necessary, and they must be arranged so that the camera is not shown. By placing the apparatus as shown in the rough diagram it is easy by the arrangement of the mirrors at a certain angle to get a multiplication of images. The exact measurements cannot be given, but a few experiments will give the proper positions of camera, sitter and mirrors. I

have found that the mirrors if separated about 24 inches give the best results, and one mirror must be

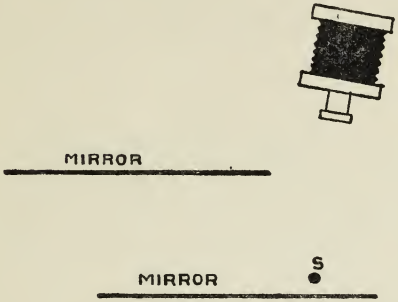


Fig. 37.

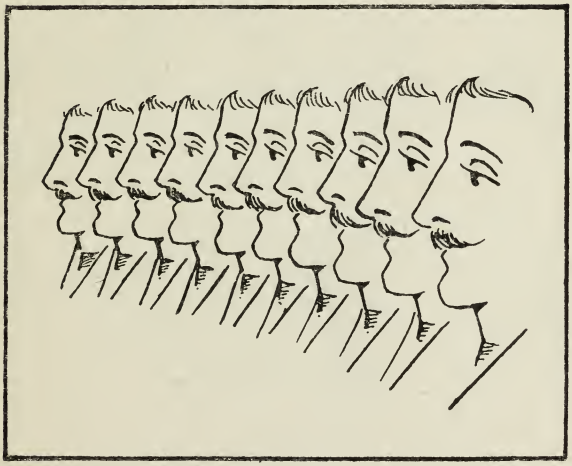


Fig. 38.

a trifle higher than the other. The camera is directed to the shortest one and slightly inclined towards the floor.

If the two mirrors are inclined to each other at an angle of 90 degrees, three images are produced; at 45 degrees, seven images can be taken; at 60 degrees only five images can be seen, but when exactly parallel an indefinite number of portraits can be taken.

16.—Multi-photography.

Five Positions on One Plate with One Exposure.

MIRRORS are largely used by all illusionists and many very puzzling and interesting photographic tricks may be played with them. Some years ago American photographers did a good trade by taking

Fig. 39.

five positions on one plate at one exposure. This trick was accomplished by the use of two large mirrors set at the desired angle (75 degrees), as shown

in Fig. 39, while Fig. 40 shows the arrangement in diagrammatic form. The sitter is placed at S, and we get—if the mirrors are placed at the correct angle—four reflections of the sitter at A, B, C, and

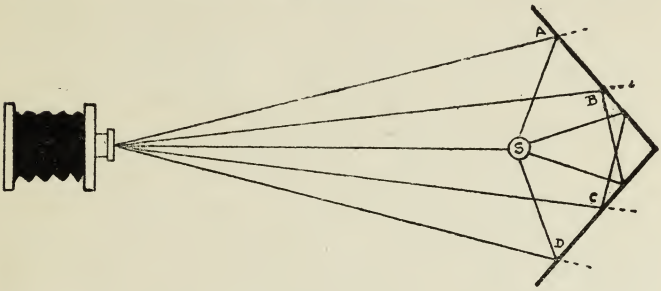


Fig. 40.

D, which show as well as the sitter's back when photographed. In the diagram the course taken by the rays of light determined by the law that the angle of incidence is equal to the angle of reflection is plainly shown.

17.—Head on Plate.

There are several ways of doing this trick. The easiest is that described by Mr. J. H. Crabtree, and illustrated in Fig. 22.

Place your boy before a light-coloured background —white is most convenient—with an empty dinner plate in his hand. Let the plate incline slightly backwards. He is to be on his best behaviour and give you a happy, winsome smile while you flash a teaspoonful of powder from a point 2 feet to the right (or left) of the camera and 3 feet above the camera level. Develop vigorously so as to get all detail in the figure. Fix, wash and dry in the ordinary way.

Now block out with opaque water-colour—vermillion, for example—all parts of the negative except the body, limbs and dinner plate. Print on P.O.P. these parts to a sufficient depth. Take 3 or 4 prints of this arrangement. Now, with a soft camel-hair brush wash out the colour from the head and block out body, limbs and plate. Dry the negative again, and print the head on the P.O.P. so that it will be just on the dinner plate. For a quarter-plate print use a half-plate frame and cover up with cardboard or brown paper all parts of the P.O.P. which would otherwise be exposed in the second printing. By this simple means of combination printing you may have the boy's head in either of his hands, on his shoulder, under his arm or you may, for mere fun, of course, give him the unspeakable advantage of his sister's cranium.

The writer, it will be noted, uses flashlight, but the same results may be obtained in daylight.

Another and an easier way to do the same trick if one has a black background is as follows:—Get the model to hold half a plate (a whole one will serve if it be held at the correct angle, so as not to show the whole top of it) against the throat, and cover the remainder of the body with a black cloth. When the exposure is being made only the head and plate must show. Then for the second negative, cover the face with a black cloth, and get the sitter to hold out his arm as if in the act of holding a plate. In printing, superimpose the two negatives, so as to get the head with plate beneath exactly over the outstretched hand.

18.—Head on Table.

A PHOTOGRAPH of a person's head on a table may be produced in a similar manner to "Head on Plate," by double printing, or by using a black background. There is also another method which some workers prefer. Mr. M. Surface once described it as follows: —The sitter gets under the table and the leaves are opened slightly so as to admit of the head appearing through. Two table-cloths are then carefully laid up towards each other to cover the division.

It is not necessary to cut a hole in the cloth. By shutting the leaves so as to be close to the neck, it will be found that the slit will be unobservable when the table-cloths have been carefully adjusted. Take a large broken dish, the more complete the better; if the house does not possess one, a copper or two will purchase a cracked one at the pot-shop. Break the centre out, never mind if the rim goes with it, but as far as possible get it something like Fig. 41.

Fig. 41.

All the trivial details of decoration should be added. Fig. 42 shows the general arrangement, and position of the sitter. The exposure may then be made, and the result should be something like Fig. 43. Great fun may be obtained by an extension of this arrangement. Let the family be seated at dinner, the principal dish (the head) being covered with a large dish cover. Photograph the ensemble. Then uncover,

and photograph the whole again, with appropriate astonishment and dismay depicted on the countenances of the whole party. It adds to the effect if the

Fig. 42.

Fig. 43.

head keeps its eyes shut. These two photographs will be most telling in their effect upon friends.

19.—A Disappearing Photograph.

A novel form of the disappearing photograph comes to us from Paris. Take an ordinary watch glass (marked A in Fig. 44) or any other of a convex shape; those used for crystoleums will do if a larger size is required. Clean well and coat the inside with a perfectly even coating of a mixture of white wax and lard. When this has set, apply to the back a flat glass plate (B), cut exactly to the

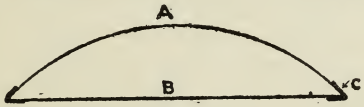


Fig. 44.

largest dimensions of the convex glass; then secure the glasses together with a strip of gold-beater's skin (C) fastened by strong glue. Now mount a portrait on the glass plate (B) with its face towards the waxed interior. The combination is now ready. By heating the arrangement the wax between the two glasses melts and becomes transparent, allowing the portrait to be seen; on cooling it will lose its transparence and the portrait will disappear.

20.—Magic Vignettes.

This particular style of vignette has many names; they are called at various times "Russian," "Parisian," "reversed," "black," and sometimes "Egyptian" vignettes. Whatever name they are known by they are sufficiently mysterious to be included in these pages.

Now, this particular kind of picture is not difficult to produce, and there are several ways of making them. They may be "faked" from ordinary por-

trait negatives, but it is not so easy to do; the best and easiest way of setting to work is to secure the vignette effect direct upon the negative, by so doing no after work is required; that is to say, the vignette effect must be secured, or photographed, we may say, at the same time as we expose upon the portrait.

A glance at the picture, Fig. 45, which accompanies these few notes will help to explain what is required. We want a portrait head in the centre of the negative, and bare—or nearly bare—glass all round it, so as to print quite black, and the way to get such an effect is to stop any light whatever from acting upon the edges of the plate while exposure is being made. Fig. 45A, which is to be described later, shows a method of doing this.

The background to be used must be quite black, or of such a character as to photograph black; a red material will therefore serve the purpose equally well. The example reproduced was photographed without any background at all. The sitter was placed in the doorway of a darkened room. The interior of the room was made so dark, by pulling down the blinds, that an exposure of many hours would have been required to get any trace of it upon the negative. Therefore, when an exposure of a few seconds was given to the head, no details at the back had time to make their appearance.

The sitter, to obtain the best result, should wear light clothing, and have rather light hair. If the hair is too dark it merges into the black edges of the picture and does not stand out as it should.

This defect may be overcome to some extent by strong lighting, or even by applying a little powder,

but the result is never really satisfactory. The illustration shows a sitter with very fair hair, a little too light perhaps, as owing to the strong lighting and great contrast a little halation appeared, and this the block maker has tried to remedy, with a not very satisfactory result. Having secured a suitable sitter and background we must turn our attention to the camera.

The easiest way to get a suitable negative is to hang a piece of cardboard or opaque cloth to the top of the bellows inside the camera. Examination

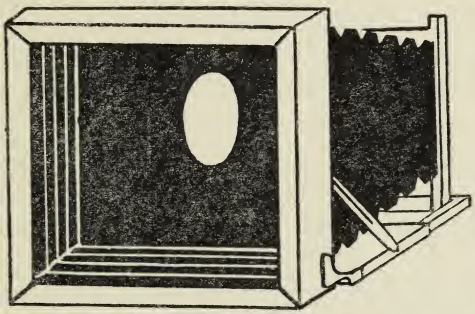


Fig. 45A.

of the image upon the focussing screen and a little experience will alone give the most suitable size of the card and its distance from the plate. The further from the plate the more diffusion and less decided the line or the junction of the bust and black edge. No definite size or distance can be given, as they depend upon the size of camera, focus of lens, etc. Another simple method, and one I prefer, is to cut a hole in a piece of card and fix the same in the folds of the bellows between the lens and the plate (as illustrated above). No light can then reach the

edges of the plate, the well-lighted bust only showing. The shadow of the card, of course, falls upon the edges of the plate, which do not develop, and therefore fix out as clear glass. There is also a method of stopping the light *outside* the camera, but the foregoing is the simplest and most reliable.

When negatives are printed from, the blackness should be allowed to go to a considerable depth on P.O.P., so as to secure as much blackness as possible. If the head is likely to over-print the action of light upon it may be stopped by shading it, or piling fine sand upon it. The best results are obtained by printing "Magic" negatives on bromide or platinum paper. A better border black is obtained and the head stands out more effectively.

21.—Fat and Lean Portraits.

AMATEURS may easily make a caricature portrait from one taken in the ordinary way at a professional's studio. Fig. 47 shows an ordinary commercial portrait, and 48 and 49 are the same distorted into fat and lean portraits. It is done by copying. Instead

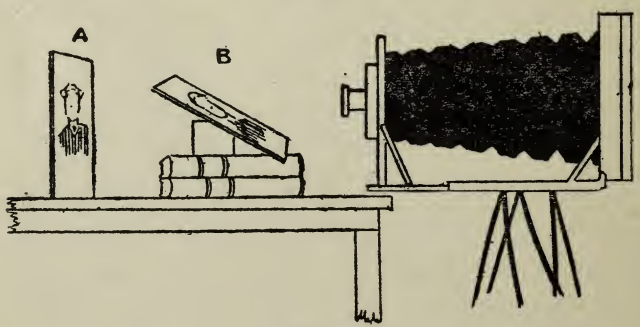


Fig. 50.

of copying in the usual way set the picture before the camera in a slanting position, use a very small stop, and focus and expose in the usual way. Fig. 48 was made by having the portrait in almost a horizontal position; the bottom was close to the camera while the top fell away from it. The lean portrait (Fig. 49) was made by having one side of the original print much nearer to the camera than the other. Fig. 50 shows how it is done. Place as at A for "lean" portraits, and B for a "fat" result.

22.—Tea-Tray Landscapes.

TEA tray landscapes, such as Fig. 33, by Mr. W. Perry Barringer, are both mysterious and novel. It is not necessary to go to the desert for such scenes, or to Iceland for snow scenes. They may be taken at home on a tea tray. The scenes are built up with clay or other models of figures, flour or white sugar for snow effects, sand for desert, etc., while trees may be made of paper or small sprigs, etc. Rocks may also be made of brown paper made wet and moulded to the size required. Backgrounds may be sketched upon paper or an ordinary picture landscape large enough to fit the back of the tray may be used. Snow and desert scenes are the easiest to make, but a handy man can model anything. In the picture reproduced the tray is covered with sand, the dead horse and man are made of putty, the trees of asparagus, and the background (sky) of tinted paper.

23.—A Photographic Barometer.

A PHOTOGRAPHIC print which will to a certain extent foretell rain is a novelty and sufficiently mysterious

to be included in these pages. To prepare such a "barometer" an ordinary bromide print is soaked in an ordinary formalin hardening bath and then thoroughly dried. The following mixture is then poured over it:—Gelatine, 45gr., dissolved in 1½oz. of water, to which is added 15gr. of cobalt chloride and 10 drops of glycerine. The print should then be drained slightly and allowed to dry. When the weather is damp the picture will absorb moisture and turn a blue colour; in dry weather it will lose moisture and turn a pinkish colour.

24.—Sympathetic Photographs.

Sympathetic pictures are produced in a similar manner to those described above. A plain piece of paper is taken, and coated with a 10 per cent. solution of gelatine and dried; when quite dry the paper is then coated by floating on a 10 per cent. solution of potassium bichromate. The sheet is then dried in the dark and then exposed under a positive transparency, say, an unmounted lantern slide. The exposed print is then taken from the frame and immersed in a 10 per cent. solution of cobalt chloride when the parts not acted upon by the light will absorb the solution; wash for a few minutes and dry. A faint image will be seen, and this will change in colour according to the state of the atmosphere. When the weather is fine or dry, or heat is applied, the print will be a pretty blue, but in damp and rainy weather the picture will almost disappear.

[THE END.]

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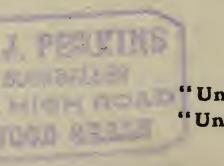

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